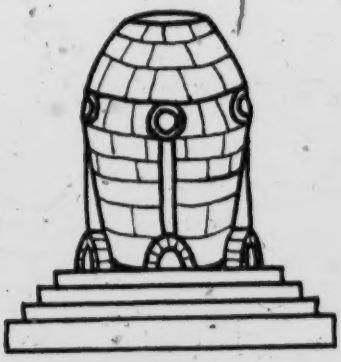
[642 cont.]
764 in the house and takes the torma to the place where he wants the
792 crematory to be built. The incense offering is then made in
front of the torma, but without any extra features, except tsamba
782 and butter; the lama sprinkles the fire with holy water. While
he then prays on a white felt mat, the others kowtow. In this
[776] way the lama requests the place for the cremation from the
mountain-spirit; the incense and the torma are meant for the
mountain-spirit. In making the choice, the lama takes into
account the evenness of the ground, since for these ceremonies
he needs a suitable place for the table and the mat he sits on.

764 [643] Erection of the crematory: Now [illustration ap-
333 pears here] an oven is built out of clay bricks. The torma is set
to one side, and no further attention is paid to it. First the men
build a quadrangular base, about two ells high and two ells
wide; on this they erect the round crematory, about four ells
high. It looks like a barrel. On the west side a broad longi-
tudinal slit remains open, through which the corpse is set inside.
On each side of the base a large hole is left for the firing. The
oven is calked with clay and lime and then is painted white (25).

25. Foreign text pp. 657-658.] The crematory may be made in various forms. The one copied from the crematory of the lamas (cf. the drawing made by a Tujen) is regarded as the most superior one. Similarities with the understructure of the chorten cannot be
[778] denied. On graves of persons who died sitting up, I saw chorten which represented an almost exact copy of the crematory, only slightly more rounded.
-- When the fire-pouring is undertaken
[532] at the cremation, the ground-drawing is naturally also made, and usually not on the ground itself, [658] but rather one puts down a large leaf of paper with

[643 cont.]

764
333



[532]

Crematory, tab.
(Drawing of a Tujen.)

[Note on foreign text pp. 657-658 cont.]
the drawing on it; then the base is built on it. Several sheets are often pasted together. The drawing is sometimes so [532] wide that it sticks out under the base. The ground-drawing naturally also varies in the decoration, but the thunderbolts and the lotus flower are always there. The oven with the corpse is thought of as borne by [715] the lotus flower, out of which come the flames of the transformation of life during the burning. In this connection cf. the section, "The Fire-pouring," Note 4. -- There are certainly connections between the crematory and the bum-pa of the chorten.

764 The funeral procession: On the morning of the day set, the [604] mother's brother and all the relatives of the deceased burn white paper in front of the box; they kowtow three times and start a loud lamention. Four bearers take the box with the corpse up on

[864 cont.]

782
532
824
[325]
[357]
[171]

[Note on foreign text pp.867-868 cont.] soldered into the ladling spoon for the liquid butter. -- The significance of the peonies corresponds to the custom of the lamaseries and of the Chinese, among whom peony shrubs of various colors are planted in the yard. Tujen and Chinese believe that a wealthy, affluent man always has a peony shrub before his door. -- Instead of the peony, lotus blossoms are painted in the case of the ground-drawing of the crematory. These represent the lotus on which the Buddha supposedly sat and from which the flames of transformation emanate. Cf. the chapter on cremation.

782
791
[333]

Now the men build a low wall with clay bricks on one side of the figure, while the lama says his prayers. This wall is terrace-shaped. The lower layer consists of two rows of bricks laid lengthwise; the second layer takes half the brick, and the third layer has only one brick. The whole wall, in other words, is six clay bricks high. The front and back side is coated with clay and lime and whitewashed. The vertical terraces remain free. With his pattern the lama again draws [532] a thunderbolt on each of them, in other words, five thunderbolts altogether. This wall is to protect the lama from the fire, since at the pouring he is seated on level ground or only very slightly elevated (5). After the drawing, the lama again withdraws into the house for prayer.

[333]

5. [Foreign text p. 868.] There are also walls with four to six steps. According to the statements of others, the wall also bears the color of the fire-pouring concerned, and the ground-drawing likewise.

[865 cont.]

782 792 kowtow, there to the lama, the lama sprinkles the pile of wood with holy water and scatters barley kernels on it, over which he has breathed three times.

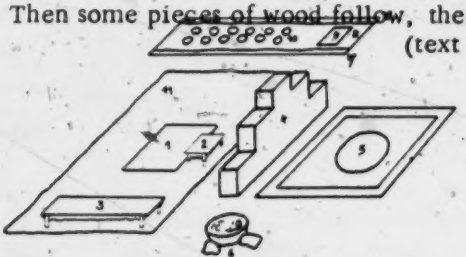
[372] Now the gift-master strikes a spark from the flint at the first blow, catches it with hemp tow, blows it to a small flame in a little bundle of straw, and lights the butter-lamp with it. Then the paper lantern lamp is lighted with the light of the butter-lamp. The ceremony and the rules are exactly the same as at the cremation. Now one hands the lama the lighting pole.

[372] He holds its head of tow over the butter-lamp until it flames up and sets fire to the pile of wood with it. As soon as the fire flames high, all those present fall on their knees and make a

[372] threefold kowtow. In case the fire does not burn immediately, the lama fans it with the cloth fan. Now the fire-pouring follows.

The lama places the cloth over his knees, takes the pouring tube, lays it with the outflow over the wall, holds the handle with his left hand, and with his right hand pours spoonfuls of liquid butter into the funnel, so that it flows in a stream into the fire and flames up violently. After he has done this a few times, one hands him the little plates with the burnt offerings. With the first three fingers of his right hand, he takes one of the two portions each time and with benedictions throws it into the fire. Then some pieces of wood follow, then again pourings of

(text continues on p. 299)



Arrangement at the fire-pouring.

[333] 1. Seat of the lama; 2. table for prayer books; 3. table for spoons; 4. protective wall; 5. place of burning (ground-drawing); 6. butter kettle; 7. board; 8. cloth runner; 9. tray with consecration wood; 10. plates of the accompanying gifts for the burning; 11. felt mat. (Drawing according to information from the informant.)

[865 cont.]

Caption for illustrations a, b, c, d.

241 782 752 [757] [341] [292] [534] [778] [142] a: Fully-equipped shaman-mast in the local temple at Pao-chia-k'ou (Sha-t'ang-ch'uan) at the sowing festival, 1948. The same shaman-trees are erected at the harvest thank-offering. There are also simpler forms, however. (To accompany the chapter, "The Harvest Thank-offering.") b: Drum-shaman, fa-shih or shih-kung or bo. A Tujen from the Yang-p'o-t'ai near the Tujen village Chia-chia-ling. Taken at the harvest thanksgiving festival, Chia-chia-ling, October, 1948. In his right hand, he holds the hoop-drum with the stick; in his left hand he holds the three-pointed spirit-sword; over his shoulder he carries the hemp whip with the carved handle. The five-part crown is like that of the gurtum. (To accompany the chapter, "The Sowing and Harvest Festivals.")

782 792 292 c: Lama in full dress and with implements for the fire-pouring. Photograph posed in the lamasery Hsin-szu, about ten kilometers west of Tangkar, May, 1949. (To accompany the chapter, "The Fire-pouring.") d: The Taoshih of Kanchiapu in the death position in his death-box. The doors have been taken off. Photograph posed. The death-box of the Tujen is almost identical. Kanchiapu, spring, 1949. (To accompany the chapter, "Customs concerning the Dead.") Photographs: Dominik Schröder.

(continuation of text)

782 792 butter, little plates, etc., until everything is burned in the fire. The lama now gives the concluding prayer amidst the sound of his percussion instruments and returns to the house. -- He cleans his instruments, takes his meal, receives his fee, and on the following day rides back to the monastery with his companions, unless one wants to keep him there for other prayers that have nothing to do with the fire-pouring.

[357] [784] [333] The compound remains taboo for seven days, and during these seven days the burning-place is left as it is. Afterwards, the wall is torn down, and all traces of the ceremony are removed. The clay bricks can be used again for profane purposes.

[866 cont.]

192
782
[824]
[776]

[Note on foreign text p. 870 cont.]
help, to save; otherwise called Tārā. -- gusia: Tibetan ku ša (from the Sanskrit) = botanical Poa cynosuroides. -- sāndoṅmani: can be analyzed into the Tibetan words seṅ (Sanskrit. siṃha) = lion, gdoṅ = face, mani = jewel. It is a goddess. -- šda(m)tsēni: can be analyzed into the Tibetan words rta = horse, mgrin (pronounced din) = neck, also voice; in other words: the horse-necked one, or the horse-voiced one. -- logoṅ: Tibetan klu (pronounced lu) = dragon, and gdoṅ = face. Literally, therefore, dragon-face (Unkrig).

[372] Fire-place: taw (Tib. loanword) = oven, hearth.

[778] Misfortune-torma: ġuaġ dor (Tib.).
ġuaġ = misfortune; prayer said during the preparation of this torma.

Earth-spirit torma: ġlū-šdorma.
Mountain-spirit torma: yifula-šdorma.
Fire-torma: ġal šdorma.
Earth-god spices: ġlu smān (Tib.).
dalān dierān sāmba smān = 74 pieces of spices.

[867]

[532] Measuring string: šdag paġdzin bōdoġ = pattern-drawing string.
Pattern: arasē xuar = leather model; tsialdzē xuar = paper model.

Burning-place drawing (mandala): tawni xuar.
[333] Wall: lāṅgāṅ (Chin. loanword).
Pouring tube: šge gāṅsār (Tib. loanword) = large spoon.
Ladling spoon for butter: mula gāṅsār = little spoon.
Spoon (profane): dzieġliu (Tujen).
[372] Cloth fan: ki yūelwa = air-cloth.
rlōṅ yāg (Tib.).
Cloth (profane): bosē.